

EDWARD HOPPER





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EDWARD HOPPER

RETROSPECTIVE EXHIBITION

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EDWARD HOPPER

EDWARD HOPPER is a pioneer in the realistic painting of modern America. When he began, forty years ago, he was almost alone. After years of struggle and neglect, the uncompromising integrity of his art brought final recognition. Today his realism and robust acceptance of the modern world have become part of the common artistic consciousness. The power of his work and its underlying emotion have given him a unique position among those who picture the American scene.

The visual character of the United States, compared to Western Europe, is that of a young, highly industrialized country whose most conspicuous features seldom go back more than a century. American cities are in large part creations of the last hundred years. Except for their oldest sections they are products not of a homogeneous culture but of the pretentiousness and eclecticism of the industrial age. Hence a juxtaposition of discordant historical styles, a lack of relation of part to part, an architectural anarchy. All this, with material wealth, engineering skill, and a restless energy that is always building, tearing down and rebuilding, has produced the American city—in its scale and spectacularity and in its architectural

disorder, one of the most remarkable phenomena on the face of the earth.

On a smaller scale the same is true of the American town, where the classicism of the eighteenth century is jostled by the Gothic and rococo of the nineteenth and the spreading urbanization of the twentieth. And it is true also of the country, which lacks the ancient harmony created by centuries of cultivation. Dotted with factories, crossed by railways, traversed by great automobile highways and bridges, all mingled with survivals of a simpler rural past, it is a landscape which has not yet fully assimilated the machine age. But in both city and country, sheer engineering often achieves an unintended beauty and grandeur.

All these man-made aspects of the American scene were until recently disregarded by American artists. The early nineteenth-century landscape tradition was romantic, from its beginnings in the so-called Hudson River School painters with their cult of the wilderness and solitude. A more subjective romanticism marked the succeeding generation of Inness, Martin, Ryder and Blakelock, and even the naturalist Winslow Homer turned his back on the city and pictured nature and man at their most primitive. The American

followers of impressionism selected the idyllic aspects of their country, shunning the evidences of industrialism that were spreading over it. Until the end of the nineteenth century hardly a painter of any standing, aside from the professional makers of views for engravings, had attempted to paint the American city; and none had painted an honest portrait of the American land and what man had made of it.

A franker realism appeared in the opening decade of the twentieth century. A group of young painters called 'The Eight', including Robert Henri, George Luks, John Sloan, William Glackens and Everett Shinn, rebelled against the prevailing idealism and turned to the everyday life of New York. Attracted equally by the city's glamour and squalor, they were romantics at heart, stressing human interest and humour. In style they were far from radical, belonging in the dark pre-impressionist tradition of early Manet and Degas. But the conservative art world considered them revolutionaries and christened them 'The Ashcan School'. Their leading spirit was Robert Henri, a good fighter and one of the most stimulating teachers of his day. The Eight and other progressive artists led the fight for non-academic art from about 1908 to 1920, gave a hand to the much more advanced modernists, and helped organize in New York the huge Armory Show of 1913, which with Roger Fry's Grafton Gallery exhibition of 1911 in London introduced

the modern movement to the English-speaking public.

With most of the Eight the central theme was the human being, for whom the American city, town and country were merely backgrounds, and often vaguely indicated ones. Only John Sloan, the most realistic of the group, made the city itself an integral part of his art. His New York paintings and etchings, and some of the early New York scenes of Henri students such as Glenn Coleman and George Bellows, remained the most complete portraits of the American city until Edward Hopper began to picture these subjects in a new way.

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Edward Hopper's origins lay in the Henri group, but his development took him far beyond it. He was born in 1882 in Nyack on the Hudson River a few miles north of New York. His ancestors, Americans for several generations, were the frequent New York State mingling of English and Dutch. After education in the local schools he began to study art, with illustrating or commercial art as the objective. But painting soon became his chief interest. From 1900 to about 1906 he attended the New York School of Art, where Henri was one of the most popular teachers. Among his fellow students were several who were to make reputations long before he did, including Bellows, Rockwell Kent and Guy Pène du Bois. One of Henri's main precepts, which fitted Hopper's natural

bent, was to look at the life around one. In the past he held up for admiration the great realists – Velasquez, Goya, Daumier, Manet.

Between 1906 and 1910 Hopper made three European visits of several months each, spent mostly in Paris. Living quietly with a bourgeois French family, he did not study in an art school but painted on his own. The Fauve movement was in full blast, Cézanne was being rediscovered, cubism was taking form; but none of this had any effect on Hopper, who all his life has been unusually impervious to outside influences. The artists he looked at and admired were those Henri had talked about – Goya, Manet, Degas, and the impressionists. The latter, especially Sisley and Pissarro, were the influences most visible in his paintings done in France. These were of the streets, buildings and bridges of Paris, painted outdoors, impressionist in their concern with light and visual appearances, their blond colour and broad handling. But already they showed an unimpressionist interest in architecture, while a fresh eye and a bold insistence on massive forms set them apart from academic impressionism.

Back home in these same years Hopper was painting aspects of the native scene that few artists had attempted. As early as 1908, when he was only twenty-six, his work showed essentially the same subjects and viewpoint as today. In a general way he

shared the outlook of the Henri group, but his realism was less romantic and more objective. *Railroad Train*, the last car of a passenger train hurtling across an embankment, and *The El Station*, both of 1908, were subjects quite devoid of obvious human interest, honest attempts to picture the setting of modern life. Having discarded Henri's dark old-masterish tonality, he was trying to get the light and colour of outdoors. It is noticeable that these American pictures, even of the same years as the French ones, were more specific. His style was of course still immature; excessively sketchy and over-simplified, its relation to his later style was that of an adolescent to an adult. But the next few years brought steady growth. His paintings at Gloucester in the summer of 1912, and the *Corner Saloon* of the following year (Plate 1) marked a considerable advance in their stronger colour, firmer construction, and greater precision and angularity. The latter quality suggests a possible cubist influence, but actually he had seen little modern art; as he says, 'The angularity was just natural to me; I liked those angles'.

His work met with little success. Even his friends felt it was 'hard'. It lacked the geniality and gusto of the Eight, or the technical brilliance of other Henri students like Bellows and Kent, which made them acceptable to the conservatives. At this time the American art world was ruled by the academicians,

who controlled the big exhibitions, the dealers and the prizes. There were as yet no non-academic organizations through which an independent artist could get his work before the public. At first Hopper sent regularly to the National Academy and other conservative shows, but after being rejected every time he stopped trying. No dealer would handle his work. He did manage to get into the few independent exhibitions of the period, notably the Armory Show, where he made his first sale, and the last for ten years. While the precocious Bellows, who was the same age, was receiving prizes and becoming one of the youngest artists ever elected to the National Academy, Hopper could not even pass the Academy juries.

As a result of this lack of recognition, after 1915 he painted little for several years. Since leaving art school he had supported himself by commercial art, working in an advertising agency three or four days a week and painting in his free time. He also did some illustrating, which he liked even less; as he says, he wasn't interested in drawing people 'posturing and grimacing'. 'What I wanted to do', he adds, 'was to paint sunlight on the side of a house.' During these years of uncongenial work and seeming failure he lost touch with the art world and his artist friends.

But Hopper was not easily deflected; though slow to develop, he had a stubborn will. About 1919 he took up etching, and in twenty-five or more plates

done in the next few years he first said in a mature style what he had to say about America. In American printmaking this was the heyday of refined Whistlerian views of old Paris, the Grand Canal and quaint New England villages. Nothing like this appeared in Hopper's etchings. They presented the everyday aspects of America, seen with utter honesty and a completely fresh vision. One of the first, *American Landscape* (1920) – railroad tracks, two cows crossing them, a stark wooden house against a sunlit sky, a dark line of melancholy woods – contained the essentials of his later paintings: uncompromising realism, absolute simplicity of statement, and a sense of mood that raised it above mere naturalism. The same penetrating mood filled *Evening Wind* (Plate 2), in which the sensation of a hot summer night in the city was conveyed exactly and intensely. Such subjects were straight out of life, with little precedent in American art of the time. Their nearest counterparts were John Sloan's etchings; but though Hopper admired Sloan, his realism, like the older man's, was first-hand. In their imaginative use of the elements of daily life, originality of design, bold emphasis on straight lines, and complete freedom from the sterile over-refinements of the academic printmaker, these etchings were the work of a man who, within the limits of his medium, had finally found himself.

For some reason academic juries found Hopper's

etchings easier to take than his paintings; they were his first works to get into the big exhibitions and to win prizes. Before this, in 1920, the Whitney Studio Club in New York, which for several years had been sponsoring independent art, had given him his first one-man show, mostly early Paris oils; and two years later another show of Paris watercolour caricatures. These signs of recognition encouraged him to paint again, beginning about 1920; and in the next few years his painting gained enormously in scope and assurance. He also began to use watercolour, of which he at once proved his mastery; in 1923 one of his watercolours was purchased by the Brooklyn Museum, his first sale of a painting in ten years; and next year the dealer Frank M. K. Rehn exhibited a group of watercolours, all of which were sold. In many ways his life expanded at this time: he married the painter Josephine Verstelle Nivison in 1924, and the following year he gave up commercial work and made a trip to the West. A showing of his new oils at the Rehn Gallery in 1927 definitely established his reputation, and since then he has been generally recognized as one of the leading American artists – a position confirmed by a large retrospective exhibition at the Museum of Modern Art in 1933. He had been late in maturing; he was thirty-seven before he began to express himself in etching, forty before his oils attained their growth and before he took up watercolour. But

when recognition finally came, it was swift and complete.

The years of Hopper's obscurity had been the heroic period of the modern movement in America. In the same year that he began to paint native subjects, 1908, the movement crossed the Atlantic with the first of the young radicals returning from Paris and the first of Alfred Stieglitz's modern exhibitions. From 1908 to 1920, while Hopper was still struggling to develop his individual vision, modernism fought and won its battle. The decade of the 1920's saw an unparalleled internationalism in American art, and specifically a strong French influence. Hopper's developed work was the opposite of most modernist trends: instead of subjectivity, a new objectivity; instead of abstraction, a reaffirmation of representation and specific subject-matter; instead of internationalism, an art based on the American scene. He was not long alone in this; from about 1920 on a number of younger artists – Benton, Burchfield, Marsh, Curry, Wood – began to paint the native scene in a more or less naturalistic style. The movement had its literary counterpart in a wave of realistic writing about American society – Theodore Dreiser (like Hopper, a forerunner of the movement), Sherwood Anderson, Sinclair Lewis, John Dos Passos, William Faulkner. And it had parallels in similar nationalistic and naturalistic tendencies in Europe.

Hopper has strong convictions about the value of national character in art. He wrote in 1933: 'In general it can be said that a nation's art is greatest when it most reflects the character of its people. ... The domination of France in the plastic arts has been almost complete for the past thirty years or more in this country. If an apprenticeship to a master has been necessary, I think we have served it.' But he has never indulged in the flag-waving, self-conscious regionalism, and baiting of foreign art that some of his more publicity-minded colleagues have. Writing of Burchfield, who has also kept clear of such tactics, he said: 'After all, the main thing is the natural development of a personality; racial character takes care of itself to a great extent, if there is honesty behind it' – words that apply equally to himself. Today, looking back on the American scene movement, already past its zenith, we can see that Hopper's work is among its most genuine and lasting achievements.

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Hopper's subject-matter is the face of modern America – the city, the small town, the country. His region is the East: New York in the winter, New England in the summer. Four trips to the West, the Southwest and Mexico have also produced a few fine watercolours.

The Eight had made the city a background for their human actors. But Hopper builds his art out of

the city itself, that huge complex of steel, stone, concrete, glass and asphalt. He is the first American naturalistic painter who fully realized the pictorial possibilities of the modern city and the novel kinds of visual material it presents – the myriad forms of buildings and objects; the omnipresence of glass, and the phenomena of rooms and figures seen through windows, a life detached, silent, yet crystal-clear; the drama of night in the city, with its interplay of varicoloured lights from street lamps, signs and shop windows; the mystery of night shadows.

Human beings appear frequently in his pictures, but as parts of the whole scene rather than as leading actors. The couples in restaurants, the apartment dwellers, the movie usherette, the solitary passer-by in a street at night, are vital parts, but only parts, of the huge organism of the city. They are seen without intimacy or penetrating characterization. There are never any crowds, never the hurrying tide of life that fascinates a painter like Reginald Marsh. Often he chooses the hours when few or no people are abroad: late at night, as in *Nighthawks* (Plate 28), or early Sunday morning, as in the picture of that title (Plate 15), full of the poignant emptiness of the streets before anyone is up. On the other hand, he has never been interested in the spectacularity of skyscrapers and the skyline of New York. His viewpoint is more intimate, concerned with the surroundings of everyday life.

His frequent city interiors usually are seen from the outside looking in, as by a detached spectator observing the unconscious actors and their settings. As he has written of Burchfield, he conveys 'the sensation for which so few try, of the interior and exterior of a building seen simultaneously. A common visual sensation.' Often we are actually looking through a window (Plate 8), and even when no window is physically present, there is still the sense of a remote but observant viewpoint, as if a wall had been removed. This sense is especially strong in several interiors with women nude or half-dressed. Such glimpses of private life give a penetrating feeling of the vast impersonality of the city, of the loneliness that can be experienced most intensely among millions. Often the artist's viewpoint seems that of a traveller. Of *Approaching a City* (Plate 32) he says that he was trying to express the emotions one has in a train coming into a strange town – interest, curiosity, uneasiness. He feels that one realizes the quality of a place most fully on first coming to it and on leaving it.

The pervading sense of loneliness in Hopper's art is linked to his reserved emotional attitude towards human beings, and to its corollary, the strong emotion he concentrates on the non-human elements of the world in which he lives. There is a transference of emotion from humanity to its setting analogous to the landscapist's transference to nature. This aloofness

from humanity and its accompanying loneliness have appeared in many American artists of the past, including some of the strongest. But while Winslow Homer deserted the city for the solitude of the sea and the forest, and Ryder in the midst of New York lived in a world of pure fantasy, Hopper is deeply attached to the modern world. With all his objectivity, he is essentially a poet – one who finds his poetry less often in nature than in man's creations, in the structures and cities man has built and among which his life is spent. Hopper's work is full of that poetry of buildings and places that has been a theme of artists through the centuries – of Guardi and Canaletto, Piranesi and Hubert Robert, Corot and Meryon, Utrillo and Chirico.

Everything architectural fascinates Hopper – the basic forms of buildings, their material and ornamentation, their relations one to another. Like every realist, he loves character, and his buildings are as precisely characterized as a portrait-painter's sitters: the massive apartment houses of the 1890's, with their overpowering columns and cornices; the suburban mansions of the President Grant period, with their mansard roofs, jutting dormers, wide-flung porches and bow windows; the spare wooden houses and churches of early New England. All his buildings give one a sense of the past as well as of the present; they have histories. No one has caught more accurately

the peculiar melancholy of architectural pretentiousness that is no longer fashionable.

He has an equally unerring eye for the character of a place, its exact degree of urbanism or suburbanism: for the outskirts of the city, the chaotic belt where the city meets the country, and the apartment houses that the city has never grown up to stand by themselves, symbols of the planlessness of America; or those vast sections where the suburbs are being engulfed by the rising tide of the city. *East Wind over Weehawken* (Plate 16), with the unremitting ugliness of its houses and their discordant styles, is a portrait of a large part of America, where each man builds to suit himself, without regard to his neighbours. Or the opposite extreme, the industrial town with its dreary rows of identical houses. Such paintings give a feeling that the scene does not stop at the edges of the picture, that there are more houses and streets of the same kind, repeated block after block. This sensation (consciously aimed at) is conveyed partly by strong horizontal lines and skilful repetition of certain elements, carrying the eye and mind out of the composition and convincing us that it is part of a greater whole. As he has written of Burchfield, he 'seems always to envisage a wider field than the mere limits of the picture can surround'.

Few artists have painted so honest and revealing a portrait of America. But to label his attitude satirical,

as has often been done, is misleading. Without question it has an element of hate, inevitable in any sensitive artist dealing with such subject-matter. In telling of his early days he says that after France, America seemed 'a chaos of ugliness'; and in writing of Burchfield he has spoken of 'the sweltering, tawdry life of the American small town, and behind all, the sad desolation of our suburban landscape', and of 'our native architecture with its hideous beauty, its fantastic roofs, pseudo-Gothic, French Mansard, Colonial, mongrel or what not, with eye-searing colour or delicate harmonies of faded paint, shouldering one another along interminable streets that taper off into swamps or dump heaps'. But he has shown nothing as broad as the satire of Burchfield's early work, or the conscious social protest of younger men like Ben Shahn and Philip Evergood. His attitude is at once more objective and more affirmative. It reveals not hostility but strong emotional attachment. Like any emotional relationship, it is compounded of love and hate. No painter is more aware of the ugliness of many aspects of America, or portrays it with more relentless accuracy or a deeper tragic sense. But it is his world, to which he is bound by strong ties. He accepts it and with robust realism builds his art out of it. To him it has positive beauties as undeniable as its blemishes. The energy, the starkness, the naive individuality of American architecture are congenial

to him and outweigh its grotesqueness. He prefers it in its most unashamed native phases, when it grows out of the character of the people and expresses that character without regard to conventional taste. To some of its forms, such as the Puritan severity of early New England villages and farmhouses, or the fanciful jigsaw decoration of the mid-nineteenth century, he is wholly sympathetic. It is noteworthy that he was embodying this taste in paint before American architectural historians rediscovered some of these neglected native styles.

He has painted the country almost as much as the town. His landscapes are those of a realist. All the works of man that his predecessors avoided he accepts and includes. Even his most nearly pure landscapes usually show some sign of human use and habitation. The railroad and the automobile highway, the two commonest means of modern transportation, with all their accompaniments of bridges, telephone poles, filling stations and roadside stands, play an important part in his pictures. He likes to contrast the varied, irregular shapes of nature with the stark functional forms of man-made things – the straight horizontals of railroad tracks, the mathematical curves of highways, the severe angles of New England farmhouses, the immaculate lines of lighthouses. He insists equally on the forms of the earth. He loves country that is rugged and dramatic, where the structure of the earth

is apparent – the naked rolling moors of Cape Cod, the granite-strewn pastures of Cape Ann, the abrupt green hills of Vermont. His is a masculine landscape art as contrasted with the feminine one of the impressionists. In its strength and its deep feeling for the earth, it reminds one of a realist older than impressionism, Courbet. Many of his landscapes are of Cape Cod, which has been his summer home for almost twenty years. Its austerity, its sandy moors, its pines and scrub oaks, the severe simplicity of its white-painted wooden houses and churches, the sense of the sea never far off – all fit Hopper's temperament. The functionalism of sailboats and lighthouses and everything that has to do with the sea has inspired some of his most original and happy pictures.

Hopper's art has an unusually direct relation to reality, owing less to other art than that of most painters. This directness is almost naive, giving him the courage to paint aspects of the real world that a more conventional painter would consider non-artistic. The vision embodied in his pictures is close to the normal vision of reality. He has written: 'My aim in painting has always been the most exact transcription possible of my most intimate impressions of nature.' He says that what he most desires is to realize his subject as closely as he can; that he cares nothing for colour and pattern in themselves, and could never be satisfied with abstract design.

Light is always a major preoccupation. But he differs fundamentally from the impressionists in never sacrificing the physical reality of objects. To him light is never 'the most important person in the picture'. Unlike the American impressionists, who imported the soft air and white light of France, he loves the powerful sunlight, clear air and high cold skies of America. Everything in his pictures is seen with the utmost clarity, the lights and darks are strongly contrasted, and the range of values runs from white down to the darkest, the shadows being almost black. His pictures are built on values as much as on colour; in this they adhere to the pre-impressionist tradition. The purely decorative or emotionally expressive functions of colour have no place in his work; to him colour is an attribute of form and light. But there is nothing monochromatic in his colour; it is strong and full-blooded, with that direct physical power that marks all the other elements of his art. Unquestionably it misses many nuances, but in compensation it achieves a satisfying balance and force.

He aims always at exact capturing of weather and time of day. He is absorbed in the precise visual sensations of materials under specific lights and conditions – a sun-baked city roof, a white clapboard wall under the noonday sun, a macadam road streaked with oil. Often his pictures convey a vivid sense of heat. And beyond all these physical sensations

he strives for the sum of them all, the mood of the scene: the heat and hush of a midsummer noon; the city in the magic hour when the sunset is fading and the lights in the buildings are going on; the lights of a filling station on a lonely road, against dark woods and a cold evening sky; Cape Cod on a September afternoon, when the low sunlight models the forms of moors and houses, casting long shadows, and the clear strong light and crystalline air are full of a sense of stillness and waiting. In capturing accurately and intensely the special quality of such days and hours, his art combines stark realism and poetic emotion – an objective poetry expressing itself in exact realization of the image and its physical existence. His poetry never becomes sentimental; it is too direct a response to reality. Where a more sentimental artist would make such moods banal, with him they are fresh and genuine. The expression of mood is most intense in his work of the last decade, when, having conquered his factual material, he has been freer to realize emotional undertones.

He selects his subjects with extreme care, spending a long time looking before deciding on them. Many of his early oils were painted 'from the fact', as he puts it. His more recent paintings have been composed from memory, but they are in no sense literal transcriptions of actuality. Elements are taken from different scenes, and these memories become combined and

transformed into the image which is finally realized on canvas. This is no mere copying of nature, but an imaginative process by which reality is shaped into the forms of art. Hence his work transcends the specific and takes on universality. The degree of transformation varies: most of his mature paintings are composites, while on the other hand as recent a picture as *Rooms for Tourists* (Plate 31), though painted in his studio, is an exact portrait of an actual Cape Cod house. Painting does not come easy to him; he works long over his oils, producing only two or three a year, so that the total body of his work is not large; but his standards are high, and his failures few.

Gifted with an instinctive sense of solidity and weight, he builds forms that are massive and monolithic. There are no unnecessary details; everything is severely simplified. With all his adherence to fact, his pictures are carefully designed. Nothing is accidental; every object is there because of its plastic relation to others and to the whole. The main constructive lines are never concealed. Straight lines are stressed. Frequently a firm horizontal across the foreground, such as a railroad track, serves as a base for the more complex forms above. Strong contrasts of verticals and horizontals give his design a pronounced angularity. Sometimes a viewpoint from above avoids obvious right angles and produces a dramatic interplay of lines. On the other hand, his work is relatively lacking

in movement, that rarest of all plastic qualities. His few attempts to picture it are seldom successful, and he wisely prefers subjects which do not call for it. His compositions are monumental rather than dynamic. Always they give a sense of the orderly balance of forces and the total harmony that are fundamental to all enduring art.

Hopper uses watercolour as much as oil. Chiefly outdoor subjects, his watercolours differ from his oils in being almost invariably painted direct from nature. In form and design and completeness of realization they approach his oils, but the nature of the medium allows greater crispness of handling and brilliancy of colour. He defines watercolour as 'a series of glazes', and he keeps the medium translucent, never resorting to gouache, securing his whites by the bare paper or scraping with a knife. His early watercolours, relatively small and directly painted, were often done at a single sitting; but with the years they have increased in size and complexity. In their completeness of design, clarity and strength of colour, and technical mastery, they are among the finest modern works in the medium. Today he is the foremost American exponent of the naturalistic watercolour tradition initiated by Winslow Homer, with whom he has many affinities.

Late to mature, in compensation Hopper has grown steadily through the years. His work of the

past decade has revealed a consistent advance in originality of conception, power of design, and fullness of realization. Not once has he shown any concession to popularity or any relaxation of his severe

artistic conscience. At the age of sixty-seven he can look back on a body of work that forms one of the most complete pictorial records so far created of the world in which we live.

LIST OF PLATES

1. *Corner Saloon*. 1913. 24×29 inches. Oil. Museum of Modern Art, New York, Mrs John D. Rockefeller, Jr., Purchase Fund.
2. *Evening Wind*. 1921. 6 $\frac{3}{8}$ ×8 $\frac{1}{4}$ inches. Etching. Museum of Modern Art, New York: gift of Mrs John D. Rockefeller, Jr.
3. *House by the Railroad*. 1925. 24×29 $\frac{1}{2}$ inches. Oil. Museum of Modern Art, New York.
4. *Haskell's House*. 1924. 14×20 inches. Watercolour. Collection Mrs Emma S. Bellows.
5. *Skylights*. 1926. 14×20 inches. Watercolour. Private Collection.
6. *Manhattan Bridge and Lily Apartments*. 1926. 14×20 inches. Watercolour. Collection Frank K. M. Rehn, New York.
7. *Adams' House*. 1928. 16×25 inches. Watercolour. Collection Frank K. M. Rehn, New York.
8. *Night Windows*. 1928. 29×34 inches. Oil. Museum of Modern Art, New York, gift of John Hay Whitney.
9. *Chop Suey*. 1929. 32×38 inches. Oil. Frank K. M. Rehn Gallery, New York.
10. *Manhattan Bridge Loop*. 1928. 35×60 inches. Oil. Addison Gallery of American Art, Andover, Massachusetts.
11. *Lighthouse at Two Lights*. 1929. 29×43 inches. Oil. Collection Mrs Samuel A. Tucker.
12. *Room in Brooklyn*. 1932. 29×34 inches. Oil. Museum of Fine Arts, Boston.
13. *Camel's Hump*. 1931. 32×50 inches. Oil. Collection Edward W. Root.
14. *Room in New York*. 1932. 29×36 inches. Oil. University of Nebraska Art Galleries, Hall Collection.
15. *Early Sunday Morning*. 1930. 35 $\frac{1}{8}$ ×60 inches. Oil. Whitney Museum of American Art, New York.
16. *East Wind over Weehawken*. 1934. 34×50 inches. Oil. Frank K. M. Rehn Gallery, New York.
17. *Cape Cod Evening*. 1939. 30×40 inches. Oil. Collection Encyclopædia Britannica.
18. *House on Pamet River*. 1934. 19×24 $\frac{3}{4}$ inches. Watercolour. Whitney Museum of American Art, New York.
19. *Gravel Bar, White River*. 1937. 20×28 inches. Watercolour. Frank K. M. Rehn Gallery, New York.
20. *Ground Swell*. 1939. 36×50 inches. Oil. Corcoran Gallery of Art, Washington, D.C.
21. *Gas*. 1940. 26 $\frac{1}{2}$ ×40 $\frac{1}{4}$ inches. Oil. Museum of Modern Art, New York, Mrs Simon Guggenheim Fund.
22. *Office at Night*. 1940. 22×25 inches. Oil. Walker Art Center, Minneapolis.
23. *New York Movie*. 1939. 32 $\frac{1}{4}$ ×40 $\frac{1}{8}$ inches. Oil. Museum of Modern Art, New York.
24. *Cobb's House*. 1942. 19 $\frac{1}{2}$ ×27 $\frac{1}{2}$ inches. Watercolour. Worcester Art Museum, Worcester, Massachusetts.
25. *Saltillo Rooftops*. 1943. 19 $\frac{1}{4}$ ×27 $\frac{1}{4}$ inches. Watercolour. Collection Mrs James H. Beal.
26. *Route 6, Eastham*. 1941. 27×36 inches. Oil. Sheldon Swope Art Gallery, Terre Haute, Indiana.
27. *Dawn in Pennsylvania*. 1942. 24 $\frac{1}{4}$ ×44 inches. Oil. Collection Mr and Mrs Otto L. Spaeth.
28. *Nighthawks*. 1942. 33×60 inches. Oil. Art Institute of Chicago.
29. *August in the City*. 1945. 23×30 inches. Oil. Norton Gallery of Art, West Palm Beach, Florida.
30. *Morning in a City*. 1944. 44×60 inches. Oil. Frank K. M. Rehn Gallery, New York.
31. *Rooms for Tourists*. 1945. 30×42 inches. Oil. Collection Stephen C. Clark.
32. *Approaching a City*. 1946. 27×36 inches. Oil. The Phillips Gallery, Washington, D.C.



PLATE I CORNER SALOON 1913



PLATE 2 EVENING WIND 1921



PLATE 3 HOUSE BY THE RAILROAD 1925



PLATE 4 HASKELL'S HOUSE 1924



PLATE 5 SKYLIGHTS 1926



PLATE 6 MANHATTAN BRIDGE AND LILY APARTMENTS 1926



PLATE 7 ADAMS' HOUSE 1928



PLATE 8 NIGHT WINDOWS 1928



PLATE 9 CHOP SUEY 1929



PLATE 10 MANHATTAN BRIDGE LOOP 1928



PLATE II Lighthouse at Two Lights 1929



PLATE 12 ROOM IN BROOKLYN 1932



PLATE 13 CAMEL'S HUMP 1931



PLATE 14 ROOM IN NEW YORK 1932



PLATE 15 EARLY SUNDAY MORNING 1930



PLATE 16 EAST WIND OVER WEEHAWKEN 1934



PLATE 17 CAPE COD EVENING 1939



PLATE 18 HOUSE ON PAMET RIVER 1934



PLATE 19 GRAVEL BAR, WHITE RIVER 1937



PLATE 20 GROUND SWELL 1939



PLATE 21 GAS 1940



PLATE 22 OFFICE AT NIGHT 1940



PLATE 23 NEW YORK MOVIE 1939



PLATE 24 COBB'S HOUSE 1942



PLATE 25 SALTILLO ROOFTOPS 1943



PLATE 26 ROUTE 6, EASTHAM 1941



PLATE 27 DAWN IN PENNSYLVANIA 1942



PLATE 28 NIGHTHAWKS 1942



PLATE 29 AUGUST IN THE CITY 1945



PLATE 30 MORNING IN A CITY 1944



PLATE 31 ROOMS FOR TOURISTS 1945



PLATE 32 APPROACHING A CITY 1946

BIOGRAPHICAL NOTE

EDWARD HOPPER was born July 22, 1882, at Nyack, N. Y., son of Garrett Henry Hopper and Elizabeth Griffiths Smith Hopper. He was educated at a local private school, then in the Nyack High School. In the winter of 1899-1900 he studied illustration at a commercial art school in New York; from 1900 to about 1906 he studied at the New York School of Art, at first illustration, then painting under Robert Henri and Kenneth Hayes Miller.

In the fall of 1906 he went abroad for about nine months, visiting England, Holland, Germany and Belgium, but spending most of his time in Paris, where he painted city scenes. He went again in the summer of 1909 for about six months, spent entirely in France, chiefly in Paris, again painting city scenes. His third trip was in the summer of 1910 for about four months, to France and Spain, with little or no painting. He has not visited Europe since.

Since 1908 he has lived in New York. After leaving art school he made his living by commercial art and some illustration, painting in his free time and in the summers, at Gloucester in 1912, at Ogunquit, Maine, about 1914 and 1915, and at Monhegan, Maine, about 1916. As early as 1908 he was painting American subjects much like those today. He exhibited for the first time in March 1908 with other Henri students at the Harmonic Club, New York. Included in the Armory Show, 1913, he sold an oil, *Sailing*—his first sale of a painting, and the last for ten years. Because of lack of opportunities to exhibit he painted little from 1915 to 1920.

About 1919 he took up etching, producing about thirty plates in the next three or four years. His etchings were

admitted to exhibitions from 1920 on and won two prizes in 1923. The Whitney Studio Club gave him his first one-man show, of Paris oils, January 1920; and in 1922 a show of Paris watercolor caricatures. From about 1920 he worked more in oil, and in 1923 began to paint watercolors, which met with prompt success. In 1924 Frank K. M. Rehn gave the first exhibition of his recent watercolors; all eleven shown, and five more, were sold.

He married Josephine Verstelle Nivison, July 9, 1924. In 1925 he gave up commercial art, and that summer made his first trip West, to Santa Fé. Four one-man shows in the next few years: St. Botolph Club, Boston, thirty prints and ten watercolors, April 1926; Rehn Gallery, four oils, twelve watercolors, prints, February 1927; Morgan Memorial, Hartford, twelve watercolors, November 1928; Rehn Gallery, twelve oils, ten watercolors, drawings, January 1929. Included in "Paintings by Nineteen Living Americans," Museum of Modern Art, December 1929. A number of articles on or by him appeared in these years, especially in *The Arts*.

A large retrospective exhibition at the Museum of Modern Art, November 1933; most of it shown at the Arts Club of Chicago, January 1934. One-man show at the Carnegie Institute, Pittsburgh, March 1937. Twenty-one oils exhibited at the Art Institute of Chicago, October 1943. One-man shows at the Rehn Gallery: early paintings, January 1941; watercolors, December 1943; oils, January 1948.

Since 1913 he has lived in the winters on Washington Square, New York. His summers have been spent chiefly in New England: at Gloucester in 1923, 1924, 1926 and 1928; Rockland, Maine, 1926; Cape Elizabeth, Maine, 1927 and 1929. Since 1930 he has spent his summers in

his house at Truro, Cape Cod. Almost all his watercolors have been painted in the summers. He visited Charleston, S. C., in 1929; the White River Valley of Vermont, 1936, 1937 and 1938; in 1941 he made a long automobile trip to the West Coast and back; and in the summers of 1943 and 1946 he visited Mexico, painting in watercolor on all these trips.

Awards: U. S. Shipping Board Poster Prize, 1918; Logan Prize, Chicago Society of Etchers, 1923; W. A. Bryan Prize, Fourth International Print Makers Exhibition, Los Angeles, 1923; Honorable Mention and cash award, First Baltimore Pan-American Exhibition, 1931; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1935; First Purchase Prize in watercolor, Worcester Art Museum, 1935; First W. A. Clark Prize and Corcoran Gold Medal, Corcoran Gallery of Art, 1937; Ada S. Garrett Prize, Art Institute of Chicago, 1942; Logan Art Institute Medal and Honorarium, Art Institute of Chicago, 1945; Honorable Mention, Art Institute of Chicago, 1946.

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— *Paintings by Nineteen Living Americans, 1929-1930*. 2 il.

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Mr. Clay Bartlett, Manchester, Vt.; Mrs. James H. Beal, Pittsburgh; Mrs. George Bellows, New York; Mr. William Benton, *Encyclopaedia Britannica*; Mrs. John Osgood Blanchard, New York; Mr. and Mrs. Leigh B. Block, Chicago; Mr. John Claney, New York; Mr. Stephen C. Clark, New York; Mr. and Mrs. Charles C. Cunningham, Hartford; Mrs. Benjamin H. Dibblee, Ross, Cal.; Mr. George H. Fitch, New York; Dr. Claude M. Fuess, Chestnut Hill, Mass.; Mr. Leo J. Goldschlag, New Rochelle, N. Y.; Mr. and Mrs. Lloyd Goodrich, New York; Mr. and Mrs. Albert Hackett, Los Angeles; Mrs. Robert W. Huntington, Hartford; Mr. and Mrs. Brewster Jennings; Mrs. Yale Kneeland, Jr., New York;

Mr. and Mrs. Jacob H. Rand, New York; Mr. and Mrs. Frank K. M. Rehn, New York; Mr. Edward W. Root, Clinton, N. Y.; Mr. and Mrs. Lesley Green Sheaffer, New York; Mr. and Mrs. Otto Spaeth, New York; Mr. and Mrs. Richard D. Tucker, New York; Mr. and Mrs. Christopher Tunnard, New Haven; Miss Ruth M. Woodward, New York.

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CATALOGUE

The arrangement is chronological, except for the prints. The dimensions are in inches, height preceding width. When the owner is not given, the work has been lent by the artist, courtesy of Frank K. M. Rehn, Inc.

The places given for the oils refer to the subjects, and are not necessarily where they were painted.

Nos. 1, 2, 5, 7, 8, 12, 15, 26, 45, 57, 64, 67, 68, 75, 77, 91, 104, 104A, 105 and 108 are being shown at the Whitney Museum but not at the Museum of Fine Arts, Boston, or the Detroit Institute of Arts, and Nos. 3, 6, 9, 10, 13, 14, 18, 21, 22, 27, 31, 34, 39, 40, 46, 48, 50, 55, 58 and 62 are not being shown at the Detroit Institute of Arts.

Certain works are for sale. Prices will be furnished on request.

OILS

- 1 LE PONT DES ARTS. Paris, 1907. $23\frac{1}{2} \times 28\frac{3}{4}$.
- 2 EL STATION. New York, 1908. 20×29 .
- 3 RAILROAD TRAIN. 1908. 24×29 . Lent by the Addison Gallery of American Art.
- 4 ECLUSE DE LA MONNAIE. Paris, 1909. $23\frac{1}{2} \times 28\frac{3}{4}$.
- 5 NOTRE DAME DE PARIS. Paris, 1909. $23\frac{3}{4} \times 28\frac{3}{4}$.
- 6 LE PAVILLON DE FLORE. Paris, 1909. $23\frac{1}{2} \times 28\frac{5}{8}$.
- 7 LE QUAI DES GRANDS AUGUSTINS. Paris, 1909. $23\frac{1}{2} \times 28\frac{3}{4}$.
- 8 AMERICAN VILLAGE. 1912. 26×38 .
- 9 ITALIAN QUARTER, GLOUCESTER. 1912. 24×29 .
- 10 'SQUAM LIGHT. Cape Ann, 1912. 24×29 .
- 11 CORNER SALOON. New York, 1913. 24×29 . Lent by the Museum of Modern Art, Mrs. John D. Rockefeller, Jr., Purchase Fund. *Pl. 1.*
- 12 MOONLIGHT INTERIOR. Between 1920 and 1923. 24×29 .
- 13 THE NEW YORK RESTAURANT. c. 1922. 24×30 . Lent by the Hackley Art Gallery.
- 14 APARTMENT HOUSES. 1923. $25\frac{1}{2} \times 31\frac{1}{2}$. Lent by the Pennsylvania Academy of the Fine Arts.
- 15 NEW YORK PAVEMENTS. c. 1924. 24×29 .
- 16 HOUSE BY THE RAILROAD. 1925. 24×29 . Lent by the Museum of Modern Art. *Pl. 3.*
- 17 ELEVEN A.M. New York, 1926. 28×36 .
- 18 GLOUCESTER STREET. 1926. 28×36 .
- 19 SUNDAY. Hoboken, 1926. 28×36 . Lent by the Phillips Gallery.
- 20 AUTOMAT. 1927. 28×36 . Lent by Mr. and Mrs. Jacob H. Rand.
- 21 CAPTAIN UPTON'S HOUSE. Two Lights, Cape Elizabeth, Maine. 1927. $28\frac{1}{2} \times 36$. Lent by Mrs. Yale Kneeland, Jr.
- 22 THE CITY. 1927. 28×36 . Lent by the University of Arizona Art Department.
- 23 DRUG STORE. 1927. 29×40 . Collection of the Museum of Fine Arts, Boston, John T. Spaulding Collection.
- 24 LIGHTHOUSE HILL. Cape Elizabeth, Maine, 1927. 29×40 . Lent by Mr. and Mrs. Lesley Green Sheaffer.

- 25 TWO ON THE AISLE. 1927. $40\frac{1}{4} \times 48\frac{1}{4}$. Lent by the Toledo Museum of Art.
- 26 BLACKWELL'S ISLAND. New York, 1928. 35 x 60. Lent by Mr. and Mrs. Christopher Tunnard.
- 27 CAPE ANN GRANITE. 1928. 28 x $39\frac{3}{4}$. Lent by Mrs. Benjamin H. Dibblee.
- 28 FREIGHT CARS, GLOUCESTER. 1928. 29 x 40. Lent by Mr. Edward W. Root.
- 29 FROM WILLIAMSBURG BRIDGE. New York, 1928. 29 x 43. Lent by the Metropolitan Museum of Art.
- 30 MANHATTAN BRIDGE LOOP. New York, 1928. $34\frac{1}{2} \times 59\frac{1}{2}$. Lent by the Addison Gallery of American Art. *Pl. 10.*
- 31 NIGHT WINDOWS. 1928. 29 x 34. Lent by the Museum of Modern Art, gift of John Hay Whitney. *Pl. 8.*
- 32 CHOP SUEY. 1929. 32 x 38. *Pl. 9.*
- 33 LIGHTHOUSE AT TWO LIGHTS. Cape Elizabeth, Maine. 1929. 29 x 43. Lent by Mr. and Mrs. Richard D. Tucker. *Pl. 11.*
- 34 CORN HILL. Truro, 1930. 29 x 43. Lent by Mrs. John Osgood Blanchard.
- 35 EARLY SUNDAY MORNING. Seventh Avenue, New York, 1930. 35 x 60. Collection of the Whitney Museum of American Art. *Pl. 15.*
- 36 HILLS, SOUTH TRURO. 1930. $27\frac{3}{8} \times 43\frac{1}{8}$. Lent by the Cleveland Museum of Art.
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- 38 THE CAMEL'S HUMP. South Truro, 1931. 32 x 50. Lent by Mr. Edward W. Root. *Pl. 13.*
- 39 NEW YORK, NEW HAVEN AND HARTFORD. Cape Cod, 1931. 32 x 50. Lent by the John Herron Art Institute.
- 40 MRS. SCOTT'S HOUSE. South Truro, 1932. 34 x 50. Lent by Randolph-Macon Woman's College.
- 41 ROOM IN BROOKLYN. 1932. 29 x 34. Collection of the Museum of Fine Arts, Boston. *Pl. 12.*
- 42 ROOM IN NEW YORK. 1932. 29 x 36. Lent by the University of Nebraska. F. M. Hall Collection. *Pl. 14.*
- 43 EAST WIND OVER WEEHAWKEN. 1934. 34 x 50. *Pl. 16.*
- 44 HOUSE AT DUSK. 1935. 36 x 50.
- 45 MACOMB'S DAM BRIDGE. New York, 1935. 35 x 60.
- 46 CAPE COD AFTERNOON. 1936. 34 x 50. Lent by the Carnegie Institute.
- 47 THE CIRCLE THEATRE. New York, 1936. 27 x 36. Collection of the Whitney Museum of American Art.
- 48 FIVE A.M. 1937. 25 x 36. Lent by the Roland P. Murdock Collection, Wichita Art Museum.
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- 50 COMPARTMENT C, CAR 293. 1938. 20 x 18. Lent from the permanent collection of the Fine Arts Department, International Business Machines Corporation.
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- 52 GROUND SWELL. Cape Cod, 1939. $36\frac{1}{2}$ x $50\frac{1}{4}$. Lent by the Corcoran Gallery of Art. *Pl. 20.*
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- 54 GAS. Cape Cod, 1940. $26\frac{1}{4}$ x $40\frac{1}{4}$. Lent by the Museum of Modern Art, Mrs. Simon Guggenheim Fund. *Pl. 21.*
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- 56 OFFICE AT NIGHT. 1940. $21\frac{1}{8}$ x 25. Lent by the Walker Art Center. *Pl. 22.*
- 57 GIRLIE SHOW. 1941. 32 x 38.
- 58 THE LEE SHORE. Cape Cod, 1941. 28 x 43. Lent by Mr. and Mrs. Leigh B. Block.
- 59 ROUTE 6, EASTHAM. Cape Cod, 1941. 27 x 38. Lent by the Sheldon Swope Art Gallery. *Pl. 26.*
- 60 DAWN IN PENNSYLVANIA. 1942. $24\frac{1}{2}$ x $44\frac{1}{2}$. Lent by Mr. and Mrs. Otto Spaeth. *Pl. 27.*
- 61 NIGHT HAWKS. 1942. 30 x 60. Lent by the Art Institute of Chicago. *Pl. 28.*

- 62 HOTEL LOBBY. 1943. 32 x 40. Lent by the John Herron Art Institute.
- 63 MORNING IN A CITY. 1944. 44 x 60. *Pl. 30.*
- 64 SOLITUDE. Cape Cod, 1944. 32 x 50.
- 65 AUGUST IN THE CITY. 1945. 23 x 30. Lent by the Norton Gallery and School of Art. *Pl. 29.*
- 66 ROOMS FOR TOURISTS. Provincetown, 1945. 30 x 42. Lent by Mr. Stephen C. Clark. *Pl. 31.*
- 67 APPROACHING A CITY. 1946. 27 x 36. Lent by the Phillips Gallery. *Pl. 32.*
- 68 CORN BELT CITY. 1947. 20 x 36.
- 69 PENNSYLVANIA COAL TOWN. 1947. 28 x 40. Lent by the Butler Art Institute.
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- 71 SEVEN A.M. 1948. 30 x 40.
- 72 CONFERENCE AT NIGHT. 1949. 28 x 40.
- 73 HIGH NOON. 1949. 28 x 40.

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- 79 ITALIAN QUARTER. Gloucester, 1923. 14×20 . Lent by Mrs. John Osgood Blanchard.
- 80 HASKELL'S HOUSE. Cape Ann, 1924. 14×20 . Lent by Mrs. George Bellows. *Pl. 4.*
- 81 LOCOMOTIVE, D. AND R. G. New Mexico, 1925. 14×20 . Lent by Mrs. John Osgood Blanchard.
- 82 LA PENITENTE. New Mexico, 1925. 14×20 . Lent by Mrs. John Osgood Blanchard.
- 83 BEAM TRAWLER TEAL. Rockland, Maine, 1926. 14×20 . Lent by Mr. and Mrs. Frank K. M. Rehn.
- 84 DECK OF BEAM TRAWLER WIDGEON. Rockland, Maine, 1926. 14×20 . Lent by Mrs. John Osgood Blanchard.
- 85 HOUSE BY 'SQUAM RIVER. Cape Ann, 1926. 14×20 . Collection of the Museum of Fine Arts, Boston, John T. Spaulding Collection.
- 86 MANHATTAN BRIDGE AND LILY APARTMENTS. New York, 1926. 14×20 . Lent by Mr. and Mrs. Frank K. M. Rehn. *Pl. 6.*
- 87 ROOFS OF WASHINGTON SQUARE. New York, 1926. 14×20 . Lent by Mr. and Mrs. Frank K. M. Rehn.
- 88 SKYLIGHTS. New York, 1926. 14×20 . Lent by Mr. and Mrs. Frank K. M. Rehn. *Pl. 5.*
- 89 TALBOT'S HOUSE. Rockland, Maine, 1926. 14×20 . Lent by Mr. and Mrs. Frank K. M. Rehn.
- 90 UNIVERSALIST CHURCH, GLOUCESTER. 1926. 14×20 . Lent by the Art Museum, Princeton University.
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- 93 HOUSE OF THE FOG HORN, I. Two Lights, Cape Elizabeth, Maine, 1927. 14×20 . Lent by Mrs. John Osgood Blanchard.
- 94 LIGHT AT TWO LIGHTS. Cape Elizabeth, Maine, 1927. 14×20 . Lent by Miss Ruth M. Woodward.
- 95 LIGHTHOUSE AND BUILDINGS, PORTLAND HEAD. Cape Elizabeth, Maine, 1927. 14×20 . Collection of the Museum of Fine Arts, Boston, John T. Spaulding Collection.
- 96 ROCK PEDESTAL. Portland Head, Cape Elizabeth, Maine, 1927. 14×20 . Lent by Mr. and Mrs. Frank K. M. Rehn.
- 97 ADAMS' HOUSE. Gloucester, 1928. 16×25 . Lent by Mr. and Mrs. Frank K. M. Rehn. *Pl. 7.*
- 98 CAPE ANN PASTURE. 1928. $13\frac{1}{2} \times 21\frac{1}{2}$. Lent by the Yale University Art Gallery.
- 99 CIRCUS WAGON. Gloucester, 1928. 14×20 . Lent by Mr. and Mrs. Charles C. Cunningham.
- 100 MARTY WELCH'S HOUSE. Gloucester, 1928. 14×20 . Lent by Mr. John Clancy.

- 101 MY ROOF. New York, 1928. 14 x 20. Lent by Mr. Leo J. Goldshlag.
- 102 RAILROAD GATES. Gloucester, 1928. 13 $\frac{1}{4}$ x 21 $\frac{1}{4}$ (s). Lent by Mr. and Mrs. Richard D. Tucker.
- 103 CAPE ELIZABETH. 1929. 16 x 25. Lent by the Cleveland Museum of Art.
- 104 HOUSE OF THE FOG HORN, III. Two Lights, Cape Elizabeth, Maine, 1929. 14 x 20. Lent by Mr. George H. Fitch.
- 104 HOUSE WITH A VINE. Cape Elizabeth, Maine, 1929. A 14 x 20. Lent by Mr. and Mrs. Brewster Jennings.
- 105 SHORE ACRES. Cape Elizabeth, Maine, 1929. 16 x 25.
- 106 HIGHLAND LIGHT. North Truro, 1930. 16 x 25. Lent by the Fogg Museum of Art, Harvard University.
- 107 METHODIST CHURCH. Provincetown, 1930. 25 x 20. Lent by Mr. and Mrs. Lesley Green Sheaffer.
- 108 DEAD TREE AND LOMBARD HOUSE. South Truro, 1931. 20 x 28.
- 109 RICH'S BARN. South Truro, 1931. 20 x 28. Lent by Mrs. Robert W. Huntington.
- 110 COLD STORAGE PLANT. North Truro, 1933. 20 x 25. Lent by the Fogg Museum of Art, Harvard University.
- 111 COTTAGES AT WELLFLEET. 1933. 20 x 28. Lent by Mr. Clay Bartlett.
- 112 THE FORKED ROAD. Near Wellfleet, 1934. 20 x 28.
- 113 HOUSE ON PAMET RIVER. Cape Cod, 1934. 20 x 25. Collection of the Whitney Museum of American Art. *Pl. 18.*
- 114 HOUSE WITH A BIG PINE. Eastham, 1935. 20 x 25. Lent by Mr. and Mrs. Albert Hackett.
- 115 YAWL RIDING A SWELL. Cape Cod, 1935. 20 x 28. Lent by the Worcester Art Museum.
- 116 VERMONT HILLSIDE. 1936. 20 x 28. Lent by Mr. and Mrs. Lloyd Goodrich.
- 117 GRAVEL BAR, WHITE RIVER. Vermont, 1937. 20 x 28. *Pl. 19.*
- 118 SHACKS AT PAMET HEAD. Cape Cod, 1937. 20 x 22.
- 119 WHITE RIVER AT SHARON. Vermont, 1937. 20 x 28.
- 120 CROSSING AT EASTHAM. 1938. 20 x 28.
- 121 FIRST BRANCH OF THE WHITE RIVER. Vermont, 1938. 20 x 25. Collection of the Museum of Fine Arts, Boston.
- 122 SHOSHONE CLIFFS. Wyoming, 1941. 20 x 25.
- 123 COBB'S HOUSE. South Truro, 1942. 20 x 28. Lent by the Worcester Art Museum. *Pl. 24.*
- 124 FOUR DEAD TREES. South Truro, 1942. 20 x 28. Lent by Dr. Claude M. Fuess.
- 125 MONTERREY CATHEDRAL. Mexico, 1943. 21x29(s). Lent by the Philadelphia Museum of Art.
- 126 PALMS AT SALTILLO. Mexico, 1943. 20 x 25. Lent by Mr. and Mrs. Jacob H. Rand.

- 127 SALTILLO MANSION. Mexico, 1943. $21\frac{1}{4} \times 27\frac{1}{8}$ (s).
Lent by the Metropolitan Museum of Art.
- 128 SALTILLO ROOFTOPS. Mexico, 1943. $19\frac{3}{4} \times 27\frac{1}{2}$
(s). Lent by Mrs. James H. Beal. *Pl. 25.*
- 129 CHURCH OF SAN ESTEBAN. Saltillo, Mexico, 1946.
 $22\frac{1}{4} \times 30\frac{1}{2}$ (s). Lent by the Metropolitan Museum
of Art.
- 130 CONSTRUCTION, MEXICO. Saltillo, 1946. 21×29 .
- 131 MOUNT MORAN. Wyoming, 1946. 21×29 . Lent
anonymously.
- 132 EL PALACIO. Saltillo, Mexico, 1946. 21×29 .

DRAWINGS

All in conte crayon. All lent by the artist, courtesy of
Frank K. M. Rehn, Inc.

- 133 DRAWING FOR "EVENING WIND," No. 158. c. 1921.
 10×14 .
- 134 DRAWING FOR "EAST SIDE INTERIOR," No. 157.
c. 1922. $9 \times 11\frac{1}{2}$.
- 135 DRAWING FOR "THE CAT BOAT," No. 154. c. 1922.
 10×14 .
- 136 HOUSE IN GLOUCESTER. c. 1922. $11\frac{3}{4} \times 18$.
- 137 GLOUCESTER. c. 1923. 12×18 .
- 138 CEMETERY AT GLOUCESTER. c. 1926. 15×22 .
- 139 SKYLIGHTS. New York, 1926. $12 \times 19\frac{1}{8}$.

- 140 TREE. Maine, 1926/7 or 1929. 22×15 .
- 141 LIGHT AT TWO LIGHTS. Cape Elizabeth, Maine,
1927. 15×22 .
- 142 TOPSFIELD. 1929. 15×22 .
- 143 BANKS OF THE WHITE RIVER. Vermont, c. 1937.
 15×22 .
- 144 STUDY FOR "HOUSE ON THE CAPE." 1940. $15 \times$
 $22\frac{1}{8}$.
- 145 PERKINS YOUNGBOY DOS PASSOS. 1941. 15×22 .
- 146 STUDIES FOR "GIRLIE SHOW," No. 57. 1941.
 $22\frac{1}{8} \times 15$.
- 147 STUDIES FOR "NIGHT HAWKS," No. 61. 1942.
- 148 HANDS. c. 1943. 22×15 .
- 149 NEAR EASTHAM. c. 1947. $10\frac{1}{4} \times 16$.

PRINTS

All are etchings except Nos. 152 and 170 which are dry-
points. All were made between about 1919 and 1923 ex-
cept No. 152, about 1928. Nos. 151, 152, 153, 155, 156,
162, 165, 170 and 171 are lent by the artist. Nos. 154,
157, 158, 159, 160, 161, 163, 164, 166, 167 and 169 are
lent by Mrs. Edward Hopper.

- 150 AMERICAN LANDSCAPE. $7\frac{1}{2} \times 12\frac{1}{2}$. Collection of
the Whitney Museum of American Art.
- 151 AUX FORTIFICATIONS. $11\frac{3}{4} \times 14\frac{7}{8}$.
- 152 THE BALCONY. $7\frac{7}{8} \times 9\frac{3}{4}$.

- 153 THE BUGGY. $7\frac{3}{4} \times 9\frac{7}{8}$.
- 154 THE CAT BOAT. $7\frac{7}{8} \times 9\frac{3}{4}$.
- 155 A CORNER. $3\frac{1}{4} \times 4$.
- 156 LES DEUX PIGEONS. $8\frac{3}{8} \times 9\frac{7}{8}$.
- 157 EAST SIDE INTERIOR. $7\frac{3}{4} \times 9\frac{7}{8}$.
- 158 EVENING WIND. $6\frac{3}{4} \times 8\frac{1}{4}$. Pl. 2.
- 159 GIRL ON BRIDGE. $6\frac{3}{4} \times 8\frac{3}{4}$.
- 160 THE HENRY FORD. $11\frac{3}{4} \times 14\frac{3}{4}$.
- 161 HOUSE BY A RIVER. $6\frac{3}{4} \times 7\frac{3}{4}$.
- 162 HOUSE TOPS. $5\frac{3}{4} \times 8$.
- 163 THE LOCOMOTIVE. $7\frac{3}{4} \times 9\frac{3}{4}$.
- 164 THE LONELY HOUSE. $7\frac{3}{4} \times 9\frac{3}{4}$.
- 165 MONHEGAN BOAT. $6\frac{3}{4} \times 8\frac{3}{4}$.
- 166 NIGHT IN THE PARK. $6\frac{3}{4} \times 8\frac{1}{8}$.
- 167 NIGHT SHADOWS. $6\frac{3}{4} \times 8\frac{1}{4}$.
- 168 NIGHT: THE "EL" TRAIN. $7\frac{1}{2} \times 7\frac{7}{8}$. Lent by the Metropolitan Museum of Art.
- 169 THE RAILROAD. $7\frac{7}{8} \times 9\frac{3}{4}$.
- 170 RAILROAD CROSSING. $6\frac{7}{8} \times 8\frac{3}{4}$.
- 171 TRAIN AND BATHERS. $8\frac{1}{4} \times 9\frac{3}{4}$.

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